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## THE COLLECTOR AND ART CRITIC:

Could you kindly give a list of the exhibitions to be held this season, and the addresses where entry blanks can be had?

Respectfully,

A. E. B.

The list of the more important exhibitions, so far as I have been able to ascertain, is as follows:

- Jan. 1st to 27th—National Academy of Design, New York. Harry W. Watrous, Secy., 58 West 57th. Write at once.  
 Jan. 5th to Febr. 3rd—Boston Art Club (Oil and Sculpture). J. Converse Gray, Secy. Date of collection in N. Y., Dec. 21st; Boston, Dec. 26th.  
 Jan. 9th to 20th—American Society of Miniature Painters, William J. Baer, Secretary. Works received at Grand Union Hotel, Park avenue, on Jan. 5th.  
 Jan. 15th to Febr. 24th—Pennsylvania Academy of Fine Arts, Philadelphia, Pa. H. S. Morris, Director. Works received before Dec. 28th.  
 Jan. 15th to Febr. 24th—Art Department, Bridgeport Public Library, Bridgeport, Conn. W. J. Hill, Supt. For watercolors.  
 February—Brooklyn Art Association, 174 Montague street, Brooklyn, N. Y.  
 Febr. 2nd to 16th—American Water Color Society. C. Harry Eaton, Secy. Exhibition in Waldorf-Astoria Hotel.  
 Febr. 10th to 20th—Boston Water Color Club. Exhibition at the Boston Art Club; enquire of B. A. C. Secretary.  
 Febr. 22nd to March 11th—Western Artists, at Art Institute, Chicago, W. M. R. French, Director.  
 March—Water Color Club, Washington, D. C. Grace Atwater, Secretary. For oils.  
 March 12th to April 21st—Bridgeport, Conn., for oils and pastels. (See above).  
 March 15th to April 15th—Art Club, Philadelphia, Pa. Water Color Exhibition. Address Secretary, 220 South Broad street.  
 March 25th to April 29th—Society of American Artists, New York. Douglas Volk, Secretary, 215 West 57th street.  
 April 6th to 28th—Boston Art Club, for watercolors, etc.  
 April 24th to June 10th—Art Institute, Chicago, American watercolors, pastels and miniatures.  
 May—Art Club, Rochester, N. Y. A. W. Moore, Secretary.  
 May 13th to June 4th—Society of Artists, Buffalo, N. Y. B. V. Carpenter, Secretary.

A judicious use is being made of the criticisms given in THE COLLECTOR AND ART CRITIC. The Century Company headed the full-page advertisements of their November number in the metropolitan papers with the sincere advice which was embodied in my review of that excellent number. The Wanamaker announcements of the Halsey-Stirling exhibitions sought their endorsement in a lengthy quotation from these columns; and now comes to hand a neat folder of hand-laid paper from the Hanfstaengl house which contains the article on "Children's Room Decorations," and which is illustrated by a beautiful reproduction of "Little Vanity," by T. G. Rust.

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Some time ago I called attention to the ludicrous anachronisms sometimes found in the attributions given to unknown portraits, instancing at the time a London auctioneer's catalogue presentation of a portrait of Addison when a young boy, by George Romney.

Now comes along another slip. In a catalogue of a sale in London, just received, there is recorded a portrait of Count D'Orsay, by Romney. But "the last of the dandies" came to England many years after Romney was dead. In fact, he was born the year before Romney died, in 1802. This ascription is equally absurd and suggestive.

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Sir Henry Tate, the founder of the Tate Gallery in Westminster, died a few days ago. The institution founded under his name is a lasting monument to this munificent patron of the arts. It certainly has done more for contemporaneous English art than any other undertaking.

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He was in a great picture gallery, standing before a beautiful picture of the nude.

"Ah!" he cried, mournfully, so that all around should hear his protest. "Oh, the sinfulness of it. Oh, that I should see such a thing here."

"Tell us where else you've seen it, gov'nor?" cried a rude young man standing by; and the good man said no more.—*Pick-Me-Up*.

## AMERICAN PRIVATE COLLECTIONS.

## XIV.

THE COLLECTION OF MRS. J. J. FELL, PHILADELPHIA, PA.

(Described by W. P. Lockington.)

TO Dr. Herbert M. Howe of this city I am indebted for the courtesy accorded in obtaining, as a preliminary to the series of collections of this city, a view of the miscellaneous works of art now within the keeping of Amanda, widow of the late J. J. Fell, Esq., at 1406 Walnut Street.

The collection is not confined to any one school. It marks clearly and decisively the advancement of broader views from the nebula or starting point of uncertainty to the higher plane of a fixed or exalted ambition. Wisdom that comes in the later day, aided by the stern conviction that it is better to revel in the exalted few than the mediocre many.

The environments, it is to be regretted, sacrifice the many good qualities of the canvases, since the house, replete with past time comforts, is denied the privileges of modern innovations such as are calculated to enhance the charming qualities of the choice few, by the addition of man's skill in the god-like qualities required by everything that holds for intellectual advancement—light.

For instance, there is a sterling example, "A Village Street by Moonlight," a 20x30 by Jules Bréton, fine in quality and texture, but unfortunately hung within the deep recess of the window and overshadowed by the large 34x40 canvas of "The Village Fête" or "Italian Ball-Players," an emanation of the Düsseldorf school by Aschenbach. This, in the composition and technique, is admittedly fine. Finished in detail and good composition, a small 8x14 panel by Boughton, of "A Puritan Soldier," grim and sturdy, one who purchased respect with his musket and peace by his prayer-book. A good study, betraying something of the artist's proclivity towards the English school, but governing well all the qualities and poise demanded.

To the right, however, time speeds in the absorption of that priceless gem of art, Corot's unchallengeable "The Dance of the Fairies by Moonlight." Here, indeed, is the gem of the collection. A pen-picture would seem superfluous. To the art lover its beauties are known. In all the rhythm of poetry and the sweet depth of music there lies no note so exquisitely expressed as in the soft night qualities, the quintessence of modulated lights, the expression of the tall willowy trees, the tersi-chorean grace of the dancers, the subdued tenor of the renditions, that appeals with the latent force of a low, sweet note abjuring the spectator to silence and breathless admiration.

Of the *genre* the gallery contains but a few; near by hangs the ambitious canvas by H. Merle, 50x70, "The Demented Mother," painted in the artist's best period.

This is a nice adjustment of the sympathetic qualities centered in the woe and sense-begone aspect of the insane mother clinging tenaciously to her wee baby, and striving to ignore the pathetic gaze of the on-looking children. Its appreciable qualities are addressed to the center and the figures on the right. The textures are good and the composition acceptable. A Swiss interior, by Carl Piloty, "The Sick Mother," guarded by the tired-out and sleeping daughter, is an excellent example of that artist's work. Never extravagant in the application of his pigments, his rendering is soft, depending almost entirely on his skill with his pencils to line out, using color as an expression, and never obtrusive.

In the more generous dealing out of the color, or direct brush work, we turn to an example of Isabe, painted in 1858, "The Arrival of the Courier." The old chateau, with its mullioned windows and embatted ramps, serves as a background for the wife and mother now in possession of the news brought by the courier. Romance is not dead within the house that holds a relic of the past. In Carl Hübener's "Grace Before Meat," I fear me humility and contempt are neighbors. Around the board are gathered in earnest supplication the kith and kin, while leaning nonchalantly against the door-jamb is an Englishman of the '60's, the groom of the pretty bride, resting upon her trunk, and patiently awaiting the end of the simple devotion. This is expressed in the artist's happier vein. A Dutch interior, by J. Stroebel, depicting the interrogation of a citizen before the Council, is subdued in tone, harmonious, and nicely drawn. Houget's glimpse of the Mediterranean over the head of a peasant and rambling sheep. The atmospheric qualities are enhanced by the feeling and expression given to the soft, impressive earth.

A little high, and within the shadow of the door, is to be seen a fine example by De Noter, a still life, "Vegetables," of the smaller kind, painted with a remarkable crispness and vigor. Their very color and location, perhaps, being wisely placed, since it fails to jar upon the two Daubigny's, "Twilight on the River Oise, 20x30, and a similar in size, with "The Maid and the Geese." Unfortunately, no list was obtainable, therefore your grace is asked if these legends are faulty.

"A Tyrolean Scene," by H. Herzog, displays many good qualities of the Düsseldorf school, as does the "Engadine of the Alps," by C. Kanvaltz Père, painted in 1865.

One example alone is to be seen of Millet's work, "Feeding the